

One Hundred Prints and Drawings

by

Dürer and Rembrandt

From the Collection of

Marsden J. Perry, Esq^{re}

To be Exhibited
preparatory to the
sale by auction of
the entire collection
in Europe in the
coming summer

Frederick Keppel and Company

4 East 39th Street, New York

February 3d to February 20th, 1908

INTRODUCTION

I WRITE these few words of explanation to the Catalogue of the one hundred prints and drawings, by Dürer and Rembrandt, which make up the present exhibition. They form a small part of the great collection formed during long years by Marsden J. Perry, Esq., of Providence, Rhode Island. In this, as in all his other collections, Mr. Perry's standard of quality has always been of the highest. His rule was to buy nothing but the finest works by these two supreme masters and that each piece must be in perfect condition.

He has now decided to sell his collection, and it is to be sold at auction in the coming summer in Germany. It has been concluded that although New York is capable of absorbing vast numbers of fine works of art, yet in view of the unusual importance of Mr. Perry's collection of prints and drawings, it would be more expedient for him to give all Europe, as well as the collectors of the United States, the chance to compete for them. Meanwhile the interests of our own collectors will be safeguarded by the present preliminary exhibition.

We will accept definitive bids which are given to us for any of these works when they come to be publicly sold. In order to cover the incidental expenses of packing, shipping, and insurance, we shall charge five per cent of the sale price for executing such bids. Also the auctioneer will charge each buyer the customary auction fee of five per cent on the amount of his purchase. We shall be glad to have collectors examine any of the unexhibited pieces. I may add that my firm will derive no profit from the sale of these works of art, but are glad to be instrumental in putting into new hands the pieces which make up a collection which is certainly superior in quality to any which has been dispersed either here or in Europe for many years past.

FREDERICK KEPPEL.

NEW YORK, January, 1908.

CATALOGUE

ETCHINGS BY REMBRANDT

- 1 Rembrandt and His Wife. (Bartsch No. 19)
The first state.
- 2 The Same.
One of the few existing impressions in which the portrait of Rembrandt's mother (Bartsch No. 49), has been substituted for that of his wife.
- 3 Rembrandt Leaning on a Stone Sill. (Bartsch No. 21)
Signed on both front and back, "Pierre Mariette, 1667," also from the collections of Firmin-Didot, Dreux, and Poggi.
- 4 Portrait of Rembrandt, in an Oval. (Bartsch No. 23)
Second state of four. Before the oval was made regular.
- 5 Angels Announcing the Birth of Christ. (Bartsch No. 44)
- 6 The Adoration of the Shepherds. (Bartsch No. 46)
Before the partition of boards in the background at the right. From the Artaria collection.
- 7 The Presentation. (Bartsch No. 50)
In Rembrandt's Dark Manner.
- 8 Christ Disputing with the Doctors. (Bartsch No. 65)
First state of three. From the Galichon collection.
- 9 Christ Presented to the People. (Bartsch No. 76)
Fifth state of nine. With the crowd of people in the foreground.
- 10 The Same.
Eighth state of nine. From the Remy collection.
- 11 The Three Crosses. (Bartsch No. 78)
Second state of five. Printed on vellum.

- 12 **The Same.**
Fourth state of five. Impression on curious bluish paper.
- 13 **Christ Carried to the Tomb.** (Bartsch No. 84)
- 14 **Christ in the Midst of His Disciples.** (Bartsch No. 89)
- 15 **St. Jerome Writing, at the Foot of a Tree.** (Bartsch No. 103)
- 16 **St. Jerome in an Italian Landscape.** (Bartsch No. 104)
Second state. From the collection of Martin Folkes, dispersed in 1756. On gray paper.
- 17 **The Same.**
Impression on white paper.
- 18 **St. Francis Praying.** (Bartsch No. 107)
Second state. From the Martin Folkes, Nathaniel Smith, Arozarena and De Festitis collections.
- 19 **The Spanish Gypsy.** (Bartsch No. 120)
- 20 **The Shell.** (Bartsch No. 159)
The second state.
- 21 **Woman Seated at a Stove.** (Bartsch No. 197)
Third state of six. Before the woman's cap was removed. From the Debois collection.
- 22 **Woman Preparing to Dress after Bathing.** (Bartsch No. 199)
Second state, on Japan paper. From the Galichon collection.
- 23 **Six's Bridge.** (Bartsch No. 208)
- 24 **The Three Trees.** (Bartsch No. 212)
From Prince Paar's collection.
- 25 **The Three Cottages.** (Bartsch No. 217)
From the Arozarena collection.
- 26 **Landscape with a Coach.** (Bartsch No. 215)
In the few known impressions of this print, as in this one, part of the subject is covered with a wash of India ink. From the collections of the Earl of Aylesford and the Duke of Buccleuch.
- 27 **Le Bouquet de Bois.** (Bartsch No. 222)

- 28 **Landscape with a Ruined Tower and a Clear Foreground.** (Bartsch No. 223)
From the Kahlmann collection.
- 29 **The Same.**
Another impression, lighter in tone.
- 30 **Landscape with a Hay-barn.** (Bartsch No. 225)
- 31 **Landscape with a Sail-Boat.** (Bartsch No. 228)
- 32 **Cottage with the White Palings.** (Bartsch No. 232)
- 33 **The Mill.** (Bartsch No. 233)
From the Hibbert collection.
- 34 **The Goldweiger's Field.** (Bartsch No. 234)
From the Artaria collection.
- 35 **Dr. Faustus.** (Bartsch No. 270)
First state. From the collections of Sir William Astley and the Duke of Aremberg.
- 36 **Clement de Jonghe.** (Bartsch No. 272)
Third state of six. From the Pierre Mariette and Hawkins collections.
- 37 **Jan Lutma.** (Bartsch No. 276)
Second state of three.
- 38 **Ephraïm Bonus.** (Bartsch No. 278)
From the collections of La Motte-Fouquet, Alferoff and Sträter.
- 39 **The Smaller Coppenol.** (Bartsch No. 282)
- 40 **Jan Six.** (Bartsch No. 285)
Third state.
- 41 **Old Man with a Rich Velvet Cap.** (Bartsch No. 313)
From the James Reiss collection.
- 42 **The Great Jewish Bride.** (Bartsch No. 340)
From the Weston collection.
- 43 **Old Woman Sleeping.** (Bartsch No. 350)
- 44 **Bust of Rembrandt's Mother, lightly etched.** (Bartsch No. 354)
- 45 **Study of Three Heads of Women.** (Bartsch No. 367)

DRAWINGS BY REMBRANDT

46 **Return of the Prodigal.**

From the collection of Count Andreossy.

47 **Woman with a Child in her Arms.**

From the collections of Horace Walpole and of Lord St. Helens, also from the unidentified collection, Fagan No. 621.

48 **Death and the Miser.**

49 **A Dutch Market Scene.**

50 **Abraham Dismissing Hagar.**

51 **Three Studies for the Descent from the Cross.**

From the collections of the Earl of Warwick and Thomas Halstead, — authenticated by Sir Seymour Haden.

52 **Studies of a Child and an Old Woman.**

From the collection of Thomas Dimsdale.

53 **Eliezar and Rebekah.**

From the collections of the Earl of Warwick and Thomas Halstead, — authenticated by Sir Seymour Haden.

54 **Crucifixion of St. Peter.**

From the collections of the Earl of Warwick and Thomas Halstead, — authenticated by Sir Seymour Haden.

55 **The Devil Tempting Christ.**

From the collections of the Earl of Warwick and Thomas Halstead, — authenticated by Sir Seymour Haden.

56 **Drawing for "The Mill."**

Authenticated by Sir Seymour Haden, Professor Legros, and Louis Fagan. From the collection of Count Andreossy.

57 **Marriage of the Virgin.**

From the collections of Chevalier de Claussin and Captain Baillie.

58 **Etching by Captain Baillie after the above drawing.**

59 **The Idyll of Theocritus.**

From the collections of Sir Joshua Reynolds, Jonathan Richardson, and Ambroise Firmin-Didot.

DÜRER

ENGRAVINGS ON COPPER

- 60 **The Nativity.** (Bartsch No. 2)
On paper water-marked with the "High Crown."
- 61 **The Crucifixion.**
Done on a gold plate which was set into the hilt of the Emperor Maximilian's sword.
The original according to Passavant.
- 62 **The Same Subject.**
The original according to Bartsch.
- 63 **Christ Expiring on the Cross.** (Bartsch No. 24)
- 64 **Angels with the Face of Christ.** (Bartsch No. 25)
- 65 **The Virgin with the Crown of Stars.** (Bartsch No. 31)
From the Arozarena collection.
- 66 **The Virgin with Short Hair.** (Bartsch No. 33)
- 67 **The Virgin Seated on a Grassy Bank.** (Bartsch No. 34)
- 68 **The Virgin Seated at the Foot of a Wall.**
(Bartsch No. 40)
From the collections of St. John Dent and of Paul Beham of Nuremberg.
- 69 **The Virgin of the Pear.** (Bartsch No. 41)
From the John Barnard and C. S. Bale collections.
- 70 **The Virgin with the Monkey.** (Bartsch No. 42)
- 71 **The Virgin with the Locust.** (Bartsch No. 44)
- 72 **St. George on Horseback.** (Bartsch No. 54)
From Prince Paar's collection.
- 73 **St. Eustace.** (Bartsch No. 57)
Also called *St. Hubert*. On paper water-marked with "High Crown."
- 74 **St. Anthony.** (Bartsch No. 58)
From the collections of Paul Beham, Julian Marshall, Rodemacher, Dr. Sträter, and Robert-Dumesnil.
- 75 **Melancholia.** (Bartsch No. 74)
From the collections of Count Archinto and Ambroise Firmin-Didot.

- 76 **Group of Four Naked Women.** (Bartsch No. 75)
From the collections of William Esdaile and Captain
Donnadieu.
- 77 **The Little Courier.** (Bartsch No. 80)
- 78 **The Lady on Horseback.** (Bartsch No. 82)
- 79 **The Hostess and the Cook.** (Bartsch No. 84)
From the collection of Sir Peter Lely.
- 80 **The Market Peasant and His Wife.** (Bartsch No. 89)
From the collection of Dr. Sträter.
- 81 **The Little Horse.** (Bartsch No. 96)
On paper water-marked with the "Bull's-Head."
From the collection of Pierre Mariette.
- 82 **The Knight, Death, and the Devil.** (Bartsch No. 98)
- 83 **Coat of Arms with a Skull.** (Bartsch No. 101)
From the Pierre Mariette collection.
- 84 **The Great Crucifixion, in outline.**
This print was ascribed to Dürer by Passavant, but
not by Bartsch. From the collection of Denfer-
Dumesnil.

DÜRER

ENGRAVINGS ON WOOD

- 85 **Samson Killing the Lion.** (Bartsch No. 2)
On paper water-marked with the "Imperial Globe."
- 86 **The Last Supper.** (Bartsch No. 53)
The earlier of the two wood-cuts. On paper water-
marked with the "Bull's-Head with the Serpent."
- 87 **The Martyrdom of St. John the Evangelist.** (Bartsch No. 61)
Proof before the text.
- 88 **The Four Riders of the Apocalypse.** (Bartsch No. 64)
From the Hefner-Altenec collection. Proof before
the text. On paper water-marked with the "Anchor
in a Circle."
- 89 **Birth of the Virgin.** (Bartsch No. 80)
Proof before the text. On paper water-marked with
the "Anchor in a Circle."

- 90 **The Annunciation.** (Bartsch No. 83)
Proof before the text.
- 91 **The Nativity.** (Bartsch No. 85)
Proof before the text. On paper water-marked with the "Pair of Scales and a Circle." From the Hefner-Altenec collection.
- 92 **The Young Christ in the Temple.** (Bartsch No. 91)
Proof before the text. On paper water-marked with "High Crown."
- 93 **The Death of the Virgin.** (Bartsch No. 93)
Proof before the text. On paper water-marked with the "Bull's-Head."
- 94 **The Assumption of the Virgin.** (Bartsch No. 94)
Proof before the text. On paper water-marked with the "Bull's-Head."
- 95 **St. Christopher.** (Bartsch No. 104)
On paper water-marked with the "Pair of Scales and a Circle."
- 96 **St. George Slaying the Dragon.** (Bartsch No. 111)
Water-marked with "Two Money Bags in a Circle."
- 97 **The Martyrdom of St. Catherine.** (Bartsch No. 120)
On paper water-marked with the "Imperial Globe."
- 98 **Christ Appearing to St. Gregory.** (Bartsch No. 123)
- 99 **Herodias Receiving the Head of John the Baptist.** (Bartsch No. 126)
On paper water-marked with "High Crown."

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- 100 **Original Drawing by Dürer.**
An Illustration to his Book on the Proportions of the Human Figure. On vellum.



